CALGACUS

symphonic Poem

Edward McGuire 1976

Score at actual pitch (except piccolo, doublebass) in composer's handwriting; parts in the handwriting of Dawn Durrant

DURATION: 18'

INSTRUMENTATION
3+2 2+1 2+1 2+1 Highland Bagpipes 4331 Tp 2Perc Pf Hp Strings
Parts available from the Scottish Music Centre

CD RECORDINGS
The Very Best of the BBC Orchestras – a cover-mount CD with BBC Music Magazine November 1997. Performed by BBCSSO / Osmo Vanska with Robert Wallace (bagpipes) recorded at the 1997 Proms at the Albert Hall. (BBC MM63)
Scotland's Music – historical survey of music from Scotland compiled by Dr John Purser. Calgacus is the final track in this double CD performed by BBCSSO / Takuo Yuasa with George MacIlwham (bagpipes). Linn Records (LINN CKD 008)

COMMENTARY
Dr John Purser, in Scotland's Music (Mainstream, Edinburgh 2007, pages 338-339)
Mary Miller, in The Scotsman, Edinburgh March 26th 1996

COMMISSIONED IN 1976 BY THE BBC FOR BBC SCOTTISH SYMPHONY ORCHESTRA

Tacitus follows the custom of many Roman writers by expressing his critique of empire through the words of a key character. The Boudiccan revolt had continued for over 20 years, being pushed further and further north, culminating in the battle, described by Tacitus as happening at 'Mons Graupius' in 84AD in the Grampian hills. His account of Calgacus' speech – symbolised in the piece by the Highland Bagpipes - amounts to a classic definition of imperialism. Part of it reads:

"We instinctively love our children and our kinsmen above all else. These are torn from us by conscription to slave in other lands. Our wives and sisters, even if they are not raped by Roman enemies, are seduced by them in the guise of guests and friends. Our goods and fortunes are ground down to pay tribute, our lands and its harvests to supply corn, our bodies and hands to build roads through woods and swamps – all under blows and insults. Slaves, born into slavery, once sold, get their keep from their masters. But as for us never a day passes but we pay and feed our enslavers. Let us, then, uncorrupted, unconquered as we are, ready to fight for freedom but never to repent failure, prove at the first clash of arms what heroes Caledonia has been holding in reserve.

"We, the last men on earth, the last of the free, have been shielded until today by the very remoteness and the seclusion for which we are famed. We have enjoyed the impressiveness of the unknown. But today our boundary is exposed; beyond us lies no nation, nothing but waves and rocks and Romans. Brigands of the world, they have exhausted the land by their indiscriminate plunder, and now they ransack the sea. They are unique in being as violently tempted to attack the poor as the wealthy. Robbery, butchery, rapine, the liars call Empire; they create a desolation and call it peace."

I had become aware of this quotation in the years before the commission, on reading it in the short-lived magazine *Cencrastus.* I had joined The Whistlebinkies three years before, regularly sitting near the sound of bagpipes. So it was a natural choice that they should represent the voice of Calgacus, the piece becoming the first to use them in a symphonic work. The group's piper, Robert Wallace, attended the premiere in 1976 – eventually broadcasting it from the 1997 BBC Proms with the BBC Scottish Symphony Orchestra.

~ Eddie McGuire May 16th 2018

Symphonic poem Calgacus

Edward McGuire 1976

3 flutes — doubling piccolo — doubling alto fl./picc.

2 OBOES

COR ANGLAIS

2 CLARINETS

BASS CLARINET

2 BASSOONS

CONTRA BN.

4 HORNS

3 TRUMPETS

2 TROMB.

BASS TROMB.

TUBA

TIMP.

2 PERC. (SEE LIST) — tamtam — To GLOCK/MAR. L.V. — BASS DRUM

piano — PIZZ. (CON PED.) — L.V.

harp — L.V.

HIGHLAND BAGPIPES

VIOLINS 1 — DIVISI

VIOLINS 2 — DIVISI

VIOLAS

'CELLOS — PIZZ.

DOUBLE BASSES — (BASSES WITH C-STRINGS) — ARCO

Fl. 1 2 3 — ALTOFLUTE — SOLOISTIC — morendo

Ob. 1 2

Cl. 1

B.Cl.

Bn. 1

Cbn.

poco accel. ---- ♩=84

Hn. 1 2 — CONSORD.

Tr. 1 2 — CONSORD. (CUP)

Tbn. 1 2 — CON SORD.

Tuba — CON SORD.

Timp.

Mar.

P.

Pno.

Hp.

Poco Accel. ♩=84

Vl. 1 — GLI ALTRI — poco cresc. ---- — UNIS.

Vl. 2 — (tutti DIV.) — poco cresc. ----

Vla. — SUL pont. — PIZZ. ORD. — (Solo) ARCO — GLI ALTRI — UNIS.

Vc. — pp sempre

Db.

fl. 1
fl. 2
alto
OB.I
C.A.
CL.I
B.CL.
BN.I
CBN.
HN. 1
HN. 2
TR. 1
TR. 2
TBN. 1
TBN. 2
TUBA
TIMP.
MAR.
2 BONGOS
2 TOM TOMS
S.D.
PNO.
HP.
VL.I
VL.II
VLA.
VC.
D.B.

(tr.)
(Soft sticks) IF POSSIBLE TUNE TOMTOMS TO A/B
bpp (clothon tomtom skins)
hard sticks
muffled S.D.
(Poco)
GLISS
secco
(DIV.)
(unis.)
Poco cresc.

BN.1

1 HN. 2

1 TR. 2

1 TROM. 2

BTBN

TUBA

(SOLO)

PERC.

(snares on S.D., CLOTH | off TOMTOMS)

HP.

VL.1 (DIV.)

VL.2 (DIV.)

VLA. (DIV.)

VC. (DIV.)

DB.

DIVISI

CRESC.

sul A

Fl. 1 2
Alto
Ob. 1 2
Cl. 1 2
B.Cl.
2Bn
Hn. 1. 2.
Tr. 1 2
Tbn. 1 2
Tuba
Vibr.
Perc.
Pno.
Hp.
Vl.1
Vl.2
Vla.
Vc.
Db.

a2
cresc.
CON SORD
cresc.
pp SUBITO
fp
sff
A
(+BTBN) p CRESC
(soft sticks)
dim.
Ped.
BONGOS/TOMTOMS (AD LIBITUM)
S.D. (snares)
DRUMS AD LIBITUM.
8va.
Ped
C#
F#
(non harmonic)

fl. 1 2
Alto
OB. 1 2
CL. 1 2
B.Cl
BN
VIBR
PERC.
PNO
HP.
VI.1
VI.2
DB.

SOLO

poco
esp.
fp
pp
sf
f
fp
mf
ppp
(pp)
L.V.
ped.
8ve
dim.
unis.
PIZZ.

fl. 1
fl. 2
Alto
OB.1
CorA.
CL. 1
CL. 2
B.cl.
BN.1
CBN.

CBN.
cresc.
dim.
soft sticks
TIMP.
PERC
B.D.
VIBR.
L.V.
HP.

2 Soli
ARCO
PIZZ.
SOLO
TUTTI
Vl.1
Vl.2
VlA.
(unis.)
Vc.
DB.
gliss.

1 Fl. 2 Alto 2 Ob. C.A. (cor anglais) 1 2 Cl. BN. 1 BN. 2 I/III Hns. II/IV senza sord. senza sord. (Timp.) (Vibr.) L.V. Cb. pp CRESC. Div. Pizz.

Fl. 1
Fl. 2
Alto
OB
C.A.
2CL.
2BN.
take flute
I
II
III
IV
2TR.
SENZA SORD.
TIMP.
(SOFT STICKS)
PERC.
VIBR.
L.V.
TO GLOCK.
HP.
distinto
VI.I
COLLEGNO
PIZZ.
GLISS.
(IN CHANGING ORDER)
enter desk by desk

fl. 1 2 3 OB. 1/2 C.A. CL. 1 2 BN. 1/2 CBN.

fcresc. f cresc. ff fp pp ff sf

I II III IV

TR. 1 2 3

DIM. DIM. DIM. fpp

B

TROM. 1 BTBN TUBA

senza sord. senza sord.

GLOCK.

L.V. (L.V.)

PNO.

8va GLISS.

HP. C# F#

B

VL. 1 DIV. harm. GLISS. Sul harm.

VL. 2 DIV. (non DIV.) harm. GLISS.

VLA. harm. (possible)

VC. TUTTI

DB. arco

3Fl.

2Ob.

CA.

2Cl.

8ve

8ve.

(8ve)

a2.

pp

ff

4Hn

mp

pp

ff SUBITO

TIMP.

hard sticks

ppp

mf

f

MARIMBA

PNO.

HP.

Eb Fb

ff

8ve
8ve
3 FL.
8ve
TAKE PICCOLO
2 OB.
CA.
2 Cl.
B.Cl.
BN.
CBN.
1.
I
2 HN.
II
TR.
CON SORD.
1. CON SORD.
TBN.
BTBN
ALLEGRO
♩ = CIRCA 152
TIMP.
S.D. (muffled)
BONGOS
MAR.
PNO.
HP.
L.V.
UNIS.
CRESCENDO POCO A POCO
(ARCO)
PIZZ.
DIVISI
CRESC.
DIV.
ARCO

14

2Fl.

Ob.

Cl.

Bn.

Hn.

3Tr.

Timp.

Perc.

Mar.

Pno.

Hp.

Vl.1.

Vl.2

Vla.

Vc.

Db.

flutter.

flutter.

a2

SENZA SORD.

CON SORD.

SENZA SORD.

DIVISI

DIV. a2

PIZZ.

PIZZ.

PIZZ

2 Fl.
2 Ob.
C.A.
2 Cl.
B♭ Cl.
2 Bn.
C Bn.
4 Hn.
2 Tr.
B♭ Tbn.
Tuba
Timp.
P.
Mar.
Pno.
Hp.
Vl. 1
Vl. 2
Va.
Vc.
Db.

16

PICC.

FL. 1

2

2 OB.

2 CL.

B.CL.

2 BN.

C BN.

3 TR.

2 TBN.

B. TBN

TUBA

TIMP.

GLOCK.

HP.

VL. 1

VL. 2

VL. A

VC.

DB.

Picc.
fl. 1 2
2ob
CorA
2cl.
B.cl.
2BN.
CBN.
4HN.
3TR.
1. Solo
3TBN.
Tuba
Timp.
P.
Mar.
Piano
Hp.
Vl.1
Vl.2
Vla.
Vc.
Db.

1. 8ve
a2
sf
mf
f
ff
fff
sff
ppp
pp
mfpp
fp
sfp
cresc.
dim.
molto
subito
Susp. cym
wood
soft sticks
gliss.
8vebasso
glissando
2 hands
con ped. sempre
L.V.
Pizz.
Arco
(IN 4)
D

Fl. 1 — SOLO — mp — 3 — mp

OB. 1 — pp — 3

OB. 2

CL. 1 — pp

CL. 2

BCl. — SOLO — pp — p — mf — sf

BN. 1. — ppp — p

BONGOS — with fingers — tr

MAR. — 3 — 3 — f

PNO. — quasi SOLO

HP. — ppp — (quasi solo) — TEMPO LIBERO — accelerit, accelerit. → — SOLO 1

Vl. 1 — SOLO 2 SOLO — pp — m/ — pp — a2 — f — SOLO 2 — f — pp

Vl. 2 — pp — SOLO — pp — pp — a2 — pp — a2 — pp

DB. — Sempre ppp — LIBERO (tutti - 2nd. time) — SOLO 1ST. TIME — COL LEGNO battuto — (harm. sul A) — (saltato)

♩=120 (happy)

Bcl.

(happy) ♩=120

(follow BN. CUE)

f SOLO

BN.1

f SOLO

♩=c.120

BN.2

f SOLO (happy)

CBN

LIBERO

BONGOS

trmm

SIM. ADLIBITUM

MAR.

PNO.

LIBERO

HP.

accel. e rit, accel. e rit

G#

VL.1

Tutti Div. a2

8ve

Tutti Unis.

VL.2

D.B.

3, 4 Join, collegno, sempre ppp

F

VIOLA entry

B.Cl.

2BN.

CBN.

CRESC.

LIBERO

mf ff mf CRESC.

(* at downbeat at Ⓕ on vla/DB entry, stop playing - even in mid phrase)

BONGOS

MAR.

VIOLA entry

PNO.

HP.

VIOLA entry

C.3"

CRESC.

Vl.1

8VE

dim.

CRESC.

DIV.

(CRESC)

Vl.2

LOCO

fp

DIVISI

ff VIVO

VlA.

SOLI

play as independent unit: after start, ignore conductors' beat until before Ⓗ

Vc.

SOLO

sf until end of VIOLA passage

SUL PONT ↔ SUL TASTO

DB.

UNIS.

(Pizz.)

ff SUBITO

2 Fl.

Ob.

2 Cl.

B.Cl.

Bn.

C.Bn

LIBERO

STACC.

STACC.

STACC.

STACC.

STACC.

LIBERO

(CONDUCTOR)
-LIBERO

G

Mar.

Pno.

(Ped. sempre)

LIBERO

Hp.

G

SLOW GLISS.

LIBERO

UNIS.

Vl. I

Dim. molto PP

DIV.

DIV.

Vl. II

DIV

dim.

Vla.

Vc.

(SOLO)

2fl.
ob.
2cl.
Bcl.
2BN.
4HN.
3TR.
TUBA
TIMP.
P.
MAR.
PNO.
HP.
VL.1
VL.2
VLA.
VC.
DB.

MODERATO

FL. 1 2 OB. 1 2 C.A. CL. 1 2 B.Cl. BN. 1 2

TR. 2 3 TBN. 1 2 3

TIMP.

P.

VIBR

PNO.

HP.

VI.1 VI.2 VIA. VC. DB.

5 =96 APPROX.

STACC. 2" SIM. (quasi accel) ppp fff

c.3" STACC c.2" SIM. (quasi accel.) pppp

c.6" STACC. c.2" SIM. (quasi accel.) ppppp

CON SORD.

niente

(tempo moderato)

tr ppp SLOW GLISS. pppp → niente

sempre ppp

ppp poco (... PED.) PED. mf L.V.

=96 Sostenuto e espressivo

PIZZ. GLISS ORD. SIM. dim. PED. sempre X12

Ped

Accel. (Rapid glissandi) Ritard dim. ppp L.V. F# G♭ B♭ c.6"

GLISS. VIVO Ritard DIV. GLISS. SOLO 1

GLISS. VIVO Ritard GLISS. DIV. SOLO 2

GLISS. VIVO Rit.

GLISS. VIVO Rit.

GLISS. VIVO Ritard DIVISI SOLO feroce ff

Ritard e dim. niente

GLISS. VIVO

PPPP Sempre

ARCO p PIZZ.

PNO.

x9

x6

x7

CRESC.

LIBERO (QUASI SOLO)

HP.

x4

x10

CRESC.

Solo1

Solo2

VIA.

ffp

ff

fp

sfp

V non harm

f p

f

PP

mf

VC.

COL LEGNO

PPPP

poco

(changing orders)

ONE REPEAT, then move on

col leg.

(PPPP)

SALTATO
COL LEGNO

enter one by one: 1 2 3 4 5 6 7 8

DB.

Fl. 1

Ob. 1

SOLO

RITMICO

RITMICO

Cl. 1

fp cresc.

K

espresivo

dim.

(until new piano harmony)

dim.

K

ACCEL.

sempre ppp

CRESC.

niente

ACCEL.

sempre ppp

CRESC.

niente

Sost. sul tasto

CRESC.

VIOLAS: GLI ALTRI DIVISI

(sul tasto)

Pizz.

col legno battuto

sempre ppp

poco

col legno battuto

SOLO

FL.

cresc.

poco Accel

flut.

ff

1 OB. 2

(LIBERO)

(pp)

C.A.

CL.

CLAR. 1 II

VIVO

f

PNO.

x9

x7

(mf)

x7

HP.

dim

(UNTIL NEW PIANO HARMONY)

(UNTIL NEW PIANO HARMONY)

mf

x10

I.

(STOP, FREELY)

VIA.

D.B.

(quasi accel.)

ppp sempre

poco

(quasi accel.)

poco

Tutti ~ BASSES enter one by one 1..... 2..... 3..... 4.....

Fl. 1
Fl. 2
3
OB. 1
CA.
Cl. 1
(quasi accel)
I
II
HN.
III
IV
TR. 1 2
senza sord.
senza SORD.
mf
inf
ALLEGRO
VIBR.
hard sticks
L.V.
PNO.
x 10
CRESCENDO
(co-ordinate with CONDUCTOR)
dim.
(--- PED.)
STACC.
x 15
HP.
CRESCENDO
(until vl./vla entry)
dim.
(LIBERO)
Vl. 1
Vl. 2
(DIV.)
VLA.
VC.
(UNIS.)
PIZZ.
DB.
non CRESCENDO

TR. 1 2

sf sf

sf

MAR.

MARIMBA STACC.

pp cresc. ff

PNO.

(8-NOTE GROUP)

cresc.

f pp (SENZA PED.)

HP.

pp

cresc.

VL.1

sf sf sf

PIZZ.

mf CRESCENDO

ff f p

CRESC

VL.2

dim.

sf sf

(FREELY WITHIN BARLINE)

(non unisono)

LIBERO (free within Barlines)

VLA.

PIZZ.

sf sf f f

D.IV. pp crescendo ff

½ PIZZ. ½ COL LEGNO

VC.

ARCO

f fp fp fp

DB.

ARCO

f f

LIBERO (free within barlines)

MAR. pp SUBITO — CRESC. — GLISS. ff

PNO. mf dim. — PPP — f (SENZA ped.) pp

HP. f dim. a niente

VI.1 UNIS. — DIV. UNIS. — DIV. à 4 — f cresc. — ff — GLISS. — UNIS.

VI.2 SALTATO — mf PP — PIZZ. (SALTATO) — PIZZ. — LIBERO (non unisono) CRESC. — ARCO — UNIS ff

VLA. SUBITO fp CRESC. — fp CRESC. MARC. — (WITH VC.) — (colla Vc.) ff UNIS. — ARCO SUL D — SALTATO — LIBERO p — ff

VC. fp — fp CRESC. — fp sf — mf pp CRESC.

DB. f (ACTUAL SOUND) — ff — f

PNO. CRESC. — (f) — ped. ff dim. — PP — [x8] — [x6] — mf

POCO ACCEL.

VI.1 MARCATISSIMO — DIV. a2 — ff AT THE HEEL — dim.

VI.2 MARCATISSIMO — DIV. a2 — ff AT THE HEEL — dim.

VLA. pp — ff (with Vc.) — non trem. sf — DIVISI

ACTUAL PITCH — harm. — ff — sf — non trem. sf — DIVISI — PIZZ.

N

Fl. 1/2
Ob. 1/2
CA.
1/2 Cl.
Bcl.
1 BN.
2
CBN

a2 1. 2. sf p sf p ppp sf
2. mf p
ff ppp
1. sf p ppp
2. ppp p
PPP P
cresc. f
bb cresc. < mf

N

P.
tamtam
L.V.
bb

PNO
pp
x10
mp
dim. colla tutti (→ ppp)
(senza ped.)
x15
sim., crescendo
con ped.

N

Vl.1
Vl.2
Vla.
Vc.
DB.

→ sul pont. LIBERO → norm.
dim.
ppp
LIBERO
poco accel.
cresc. poco a poco
ppp
sul pont.
norm.
CRESC
esper.
DIV.
1-4
5-8
5 SUSTAIN
6 SUSTAIN
7 SUSTAIN
8 SUSTAIN
1,2
3,4
PIZZ.
ARCO
Sf dim.
mf

2 Fl.
2 Ob.
C.A.
2 Cl.
B.Cl.
2 Bn.
C Bn.
8ve.
2. Join.
cresc.
LIBERO (ma vivo)
cor anglais
I/III Hn.
II/IV
3 Tr.
1 Tbn. 2
Tuba
P.
LIBERO (non unisono)
I (senza sord.)
II (senza sord.)
I, III
II, III
(I senza sord.) II con sord. (str.)
3. con sord. (str.)
flut.
senza sord.
enter after 2
CRESC.
Pno.
Vl. I
Vl. 2
Vla.
Vc.
Db
cresc. poco a poco
LIBERO
crescendo
ARCO

2Fl.
2ob.
CA.
2cl.
BCl.
2BN.
CBN.
4HN
3TR.
3TBN
TUBA
TIMP.
P.
P.NO.
vl.1
vl.2
vlA.
vc.
DB.

(7) etc (~ double tonguing)
2. take Piccolo
BREATHE AS NECESSARY
cresc.
(2.)
STACC.
CRESC.
TO BASS DRUM
Tam Tam
highland bagpipes
(COPYIST: TRANSPOSE PART DOWN SEMITONE)
(BLOW AND tune ad lib.)
(+ LOW B♭ DRONES)
SOLO (quasi accel.)
C.3"
L.V.
(IN PIOBAIREACHD STYLE)
(--- ped.)
CONDUCTOR: DOWNBEAT
EVERY TWO BARS OF BAGPIPES
PIZZ.
ARCO
PP SUBITO

TIMP.

2 BONGOS
2 TOM-TOMS
SIDE DRUM (muffled)
P.

PIPES

(QUASI accel.)

(8)

HP.

DISTINTO

mf

VLA.

½ VIOLAS UNIS.

pp

½ DESKS

½ 1° DESK

VC.

½ DESKS

½ 1° DESK

JOIN DESK BY DESK

pp

½ DESKS

JOIN DESK BY DESK

pp

DB.

1. SOLO

PIZZ.

pp

1.

p

TIMP.
P.
PIPES
HP.
VI.1
VI.2
VIA.
VC.
D.B.

hard sticks
to BASSDRUM (SAME STICKS)
SD
enter DESK BY DESK
1° ---- 2° ---- 3°, ETC.

BN. 1 2
LIBERO
C.BN.
LIBERO
LIBERO
TIMP.
P.
B.D.
S.D.
PIPES
HP.
ppp cresc. poco a poco
Vl. 1
Vl. 2
VLA.
VC.
DB.
1. Solo
PIZZ.
SULA
ARCO
(unis.)
non trem.

CA.

CL. 1

2

BCl.

mf

BN.

CBN

mf

cresc.

pp cresc.

sf pp

f pp

sf

pp

TIMP.

P.

PIPES

B.D.

S.D.

SOFT STICKS

HP.

Vl. I

ppp sempre

Vl. 2

ppp sempre

Vla.

ppp sempre

Vc.

ppp sempre

Db.

ppp sempre

PICC
Fl. 1
2 OB.
CA.
1
CL.
2
Bcl.
2BN
CBN
4HN
1
2
TR.
3
2TBN
BTBN
TUBA
TIMP.
P.
PIPES
HP.
Vl. 1
Vl. 2
VlA.
VC.
DB.

(SOLO)
(VIVO)
a2
RITMICO
S.D.
B.D.
SUL G

PICC
Fl. I
2 OB.
CA.
2 Cl.
B Cl.
2 BN.
C BN.
I/III 4 HN II/IV
3 TR.
3 TBN
TUBA
TIMP.
P.
PIPES
HP.
Vl. I
Vl. II
VlA
VC.
D.B.

PP SUBITO
PPP SUBITO
8ve
Solo
STACC.
CRESC.
a2
1. → 2.
Loco
(quasi accel.)
(a2)
a2 (non unisono)
PPP STACCATISS.
(attacca)
(Changing orders)
CRESC. POCO A POCO
(Ritmico)
PPP CRESCENDO
AD LIBITUM
(WILDER GRACENOTES)
I.E. CRUANLLIATH VARIATION
TEMPO MARCATO (VlNS. I/2) VC./DB.
POCO CRESC.
DIVISI
DIV.
PIZZ.
LIBERO
ARCO
SUL D
ENTER DESK BY DESK

PICC. ff 8va cresc. molto [x4] fff
FL. 1 ff cresc. molto fff
2OB ff a2 non unisono cresc. molto fff
CA. cresc. molto fff
CL. 1 6 Breathe when necessary fff
CL. 2 fff
BCl. cresc. molto fff
2BN non unis. cresc. molto fff
CBN cresc. molto fff

4HN (CHANGING ORDERS) cresc. molto fff
(CHANGING ORDERS) fff
3TR. 1 2 STACC. a3 (CHANGING ORDERS of A, B, C) fff
3 A B C VIVO, FEROCE fff
3TBN. 1 2 1. f FEROCE ff (ACCEL.) a2 (non unisono) cresc. molto fff
B. cresc. molto fff
TUBA cresc. molto fff

TIMP. cresc. molto A♭ → A♭ fff
P. 1. tam tam ppp fff L.V.
PIPES SIM. (STOP WHEN inaudible)

R
PNO. p cresc. CON PED. cresc. molto fff

HP. GLISSANDI AD LIB. E♭ A♭ B♭ cresc. molto fff

R
VL. 1 (uneven trem.) cresc. molto fff
UNIS. ff fff
VL. 2 (uneven trem.) cresc. molto fff
VLA. cresc. molto fff
VC. CHANGE one by one to given note 1 2 3 4 5 6 fff
CRESC. cresc. molto
CRESC.
DB. cresc. molto fff

40

PICC.
Fl. 1
2OB.
CA
CL. 1
CL. 2
BCl.
2BN
CBN

Loco
take flute
1. solo
(c.3")
♩=60
(SOLO)
RIT.
mf
poco
1.
2.
c.1"
4"
1"
8"
9"
11"

4HN.
3TR
3TBN
B.
TUBA

1. CONSORD.
(solo)
1. 2.
3.

TIMP.
dim molto e rall.
6"
2"
3"

P. 1.
2.
// (B.D./S.D. TACET)
dim. molto e rall.
TAM TAM L.V.
take bow

VIBR.
Bowed Susp. Cym (or tamtam, cd l.b)
ped.

PNO.
L.V.
(ped.)
S
slow-accel.
con ped.
5"

HP.
SHORTER GLISSANDI
dim. molto e rall.
F# C#
D#
G#

Vl. 1
Vl. 2
VlA
VC
DB.

non trem.
dim. molto
8va
2 SOLI
drop out one by one
-8-7-6-5-4-3-2- - - - SOLO
SUL PONT.
TUTTI DIVISI
NORM.
poco
1/4 tone vibrato
trem. sul pont.
ff dim. molto
ARCO
PIZZ.
norm. ARCO
ma distinto
uneven trem. like morse code
4 Soli
ENTER ONE BY ONE:
2 Soli
(HARM.)
con ped.
enter one by one
1 ARCO
2 PIZZ
3 ARCO
4 PIZZ.

FL.1
Alto
2OB.
C.A.
2Cl.
Bcl.
2BN.
CBN.
4HN
3TR
2TBN
BTBN
Perc.
VIBR
MAR
PNO.
HP.
Vl.1
Vl.2
SOLO VIA.
VC
D.B.

CON SORD (4 HN)
LIBERO
2.START
DROP out one by one
4.START
CON SORD. (HARD)
STACC
3. STACC.
con sord.
TO MARIMBA
hard sticks
L.V.
STACC.
GLISS.
8VE
ped
Loco
Ten.
CRESC.
CRESC. MOLTO
poco
ppp sul tasto
PIZZ.
(PIZZ)
(ARCO)

42

(P=c132) a 2 (non unisono)

Fl.1.2.

ALTO

Poco accel.e cresc.

Poco accel.e cresc.

CA.

SOLO

ten.

CL. 1

CL. 2

Bcl.

2BN.

(take short breaths if necessary)

I HN. III

1. SENZA SORD.

3. CON SORD.

1. CON SORD.

STACC.

TR. 2

3

BTBN.

15"

♩ = 84

VIBR.

MAR.

(soft STICKS)

cresc. molto

(ped.)

Soft STICKS

GLISS.

PNO.

(con ped.)

HP.

Accel.

espr.

8VE.

Solo VL. 1

Solo 2 CON SORD.

4"

11"

(quasi echo)

Vl. 2

Con sord. DIV. a 4

trem.

SUL Pont.

ORD.

DIM.

niente

Solo VIA.

(non CRESC.)

TUTTI DIV. a 4

COL LEGNO

(Sim. POSSIBLE)

enter one BY one

CRESC. molto

(POSSIBLE)

SOLO

CON SORD.

DB.

non CRESC.

(GLISS. SUL HARM)

(SUL G)

2Fl.
Alto
2OB.
CA.
1
CL.
2
BCl.
2BN.
CBN
a2
SOLO
(1.)
TR.1
BTBN
(CON SORD.)
VIBR.
MAR.
LIBERO
GLOCK.
PNO.
HP.
8VE
2SOLI
VI.1
DIV.
a
4
VIA.
VC.
DB.
4SOLI
TUTTI
DIVISI
PIZZ.
ARCO

POCO RIT. ♩=72

FL. 1 2

Alto

Cl. 1 2

BCl.

BN. I

CBN.

SOLO

1. solo

niente

BTBN

TUBA

CON SORD.

TIMP.

P.

B.D.

TAMTAM

L.V.

MAR.

PNO

HP.

8ve

2 SOL. I

VL. I

½ DESK

Poco Rit. ♩=72

V/A.

TUTTI VC.

PIZZ GLISS.

DIV.

(ARCO)

PIZZ. ARCO

espr.

DB.

Fl. 1
Fl. 2
Alto Flute
SOLO
TR. 1 2
CON SORD.
CON SORD. (CUP)
TBN. 1 2
2. CON SORD.
BTBN TUBA
BTBN.
poco
P. 2
ppp SWIRL RUBBER BOUNCING BALLS AROUND INSIDE RIM OF one SKINNED BASS DRUM HELD OVER CUSHION ON THE FLOOR
like a distant thundering
- or galloping horses
CROTALE (Antique Cym.)
HP.
HARP
LIBERO ~ COLLA FLUTE 1
pp bisbigl.
(cue-in fl. 1)

46

(LIBERO)

FL. 1
FL. 2
ALTO FL.
1 OB. 2
1 CL. 2
BN. 1
BCL

(CUE IN FL. 2)
(REPEAT AND FADE)
X4
NIENTE

BCl. solo
CONSORD.

I
II 4HN.
III
IV
1 TR. 2
1 TBN. 2

con SORD.

P. 2 1

muffle by resting drumskin on cushion
(continue to swirl)

poco cresc. (swirling faster)

(muffled)

(SOFT STICKS)

2. SUSP. CYM.

LET COME TO REST

L.V.

HP.

L.V. al niente